Index to Authors and Titles in Volume XXVI

"Allen Tate and the Limits of Tradition," by C. Barry Chabot, No. 3, 50–66.

"An Attractive Situation: The Painters Henry Benbridge and James Earl in the South," by Robert G. Stewart, No. 1, 39–56.

"*Belizaire the Cajun:* A Review Essay," by Donald R. Mott, No. 2, 65–73.

"Carson McCullers's Precocious 'Wunderkind,'" by Alice Hall Petry, No. 3, 31–39.

Chabot, C. Barry, "Allen Tate and the Limits of Tradition," No. 3, 50–66.

"Composing Folk Blues for Live Performance and Records," by David Evans, No. 2, 39–50.

Crowder, Ashby Bland, "'Waiting at Dachau': An Interview with Reynolds Price," No. 2, 12–26.

Dixson, Barbara, "Family Celebration: Portrayals of the Family in Fiction Published in the 1980s by Southern Women," No. 3, 5–14.

"Documenting Contemporary Southern Self-taught Artists," by Liza Kirwin, No. 1, 57–76.

Donaldson, Susan V., "Subverting History: Women and Narrative in *Absalom, Absalom!*," No. 4, 19–32.

Evans, David, "Composing Folk Blues for Live Performance and Records," No. 2, 39–50.

"Family Celebration: Portrayals of the Family in Fiction Published in the 1980s by Southern Women," by Barbara Dixson, No. 3, 5–14.

"The Function of Popular Culture in Bobbie Ann Mason's *Shiloh and Other Stories* and *In Country*," by Leslie White, No. 4, 69–79.

Glasgow, Andrew, "A Search for Alabama Decorative Arts," No. 1, 77–100.

"Grace King: Feminist, Southern Style," by Clara Juncker, No. 3, 15–30.

"Greek Revival Architecture in Kentucky," by William B. Scott, Jr., No. 1, 101–24.

"An Interview with Bobbie Ann Mason," by Albert E. Wilhelm, No. 2, 27–38.

"An Interview with Tennessee Williams," by Jere Real, No. 3, 40–49.

"James McNeill Whistler's Family Secret: An Arrangement in White and Black," by Paul G. Marks, No. 3, 67–76.

Juncker, Clara, "Grace King: Feminist, Southern Style," No. 3, 15–30.

Kirschke, Amy, "The Southern States Art League: A List of Members," No. 2, 51–64.

"James McNeill Whistler's Family Secret: An Arrangement in White and Black," by Paul G. Marks, No. 3, 67–76.

Juncker, Clara, "Grace King: Feminist, Southern Style," No. 3, 15–30.

Kirschke, Amy, "The Southern States Art League: A List of Members," No. 2, 51–64.

Kirwin, Liza, "Documenting Contemporary Southern Self-taught Artists," No. 1, 57–76.

Lipton, Leah, "Yankee Painters in the South," No. 1, 19–38.
Marks, Paul G., "James McNeill Whistler's Family Secret: An Arrangement in White and Black," No. 3, 67–76.
Monroe, Barbara, "Reading Faulknerian Comedy: Humor and Honor in *The Hamlet*," No. 4, 33–56.
Mott, Donald R., "*Belizaire the Cajun*: A Review Essay," No. 2, 65–73.
Pennington, Estill Curtis, "Plantation Baroque: Ambitious Intent at Kirkwood and Melrose," No. 1, 125–42.
Petry, Alice Hall, "Carson McCullers's Precocious 'Wunderkind,'" No. 3, 31–39.
Piehl, Charles K., "A Southern Artist at Home in the North: Robert Gwathmey's Acceptance of His Identity," No. 1, 1–18.
"Plantation Baroque: Ambitious Intent at Kirkwood and Melrose," by Estill Curtis Pennington, No. 1, 125–42.
"Reading Faulknerian Comedy: Humor and Honor in *The Hamlet*," by Barbara Monroe, No. 4, 33–56.
Real, Jere, "An Interview with Tennessee Williams," No. 3, 40–49.
"Reynolds Price and Religion: The 'Almost Blindingly Lucid' Palpable World," by Lynn Veach Sadler, No. 2, 1–11.
"*The Robber Bridegroom* as a Capitalist Fable," by Ellen L. Walker and Gerda Seaman, No. 4, 57–68.
Sadler, Lynn Veach, "Reynolds Price and Religion: The 'Almost Blindingly Lucid' Palpable World," No. 2, 1–11.
Sadler, Lynn Veach, "'Small Calm Pleasures': The Mustians Revisited in Reynolds Price's *Good Hearts*," No. 4, 5–18.
Seaman, Gerda, and Ellen L. Walker, "*The Robber Bridegroom* as a Capitalist Fable," No. 4, 57–68.
"A Search for Alabama Decorative Arts," by Andrew Glasgow, No. 1, 77–100.
Scott, William B., Jr., "Greek Revival Architecture in Kentucky," No. 1, 101–24.
"'Small Calm Pleasures': The Mustians Revisited in Reynolds Price's *Good Hearts*," by Lynn Veach Sadler, No. 4, 5–18.
"A Southern Artist at Home in the North: Robert Gwathmey's Acceptance of His Identity," by Charles K. Piehl, No. 1, 1–18.
"The Southern States Art League: A List of Members," by Amy Kirschke, No. 2, 51–64.
Stewart, Robert G. "An Attractive Situation: The Painters Henry Benbridge and James Earl in the South," No. 1, 39–56.
"Subverting History: Women and Narrative in *Absalom, Absalom!*," by Susan V. Donaldson, No. 4, 19–32.
"'Waiting at Dachau': An Interview with Reynolds Price," by Ashby Bland Crowder, No. 2, 12–26.
Walker, Ellen L., and Gerda Seaman, "*The Robber Bridegroom* as a Capitalist Fable," No. 4, 57–68.
"What it Means to be a Southern Writer in the '80s: A Panel Discussion with Beverly Lowry, Reynolds Price, Elizabeth Spencer and James Whitehead," by Austin Wilson, No. 4, 80–93.
White, Leslie, "The Function of Popular Culture in Bobbie Ann Mason's *Shiloh and Other Stories* and *In Country*," No. 4, 69–79.

Wilhelm, Albert E. "An Interview with Bobbie Ann Mason," No. 2, 27–38.
Wilson, Austin, "What it Means to be a Southern Writer in the '80s: A Panel Discussion with Beverly Lowry, Reynolds Price, Elizabeth Spencer and James Whitehead," No. 4, 80–93.
"Yankee Painters in the South," by Leah Lipton, No. 1, 19–38.

BOOKS REVIEWED*

Allen, William Rodney, *Walker Percy: A Southern Wayfarer* (Veronica A. Makowsky), No. 2, 81–83.
Brasseaux, Carl A., *The Founding of New Acadia: The Beginnings of Acadian Life in Louisiana. 1765–1803* (Alfred E. Lemmon), No. 4, 108–09.
Brinkmeyer, Robert H., *Three Catholic Writers of the Modern South* (Simone Vauthier), No. 2, 76–81.
Cobb, James C., and Charles R. Wilson, eds., *Perspectives on the American South* (Victor A. Kramer), No. 3, 86–87.
Dennett, John Richard, *The South As It Is, 1865–1866* (David Moltke-Hansen), No. 3, 85–86.
Faulkner, Charles H., ed., *The Prehistoric Native American Art of Mud Glyph Cave* (Ian W. Brown), No. 3, 80–82.
Ferris, William, ed., *Afro American Folk Art and Crafts* (Marice C. Brown), No. 4, 96–97.
Gentry, Marshall Bruce, *Flannery O'Connor's Religion of the Grotesque* (Gail Mortimer), No. 3, 76–77.
Gray, Richard, *Writing the South: Ideas of an American Region* (Thomas L. McHaney), No. 2, 83–85.
Hirsch, Jerrold, introd., *The WPA Guide to Tennessee* (Richard M. Abel), No. 4, 98–100.
Horne, John C. Van, ed., *Religious Philanthropy and Colonial Slavery* (J. A. Leo Lemay), No. 3, 88–89.
Humphries, Jefferson, *Metamorphoses of the Raven: Literary Overdeterminedness in France and the South Since Poe* (Henri Justin), No. 4, 115–17.
Jacobs, Harriet A., *Incidents in the Life of a Slave Girl, Written by Herself* (Margaret J. Yonce), No. 4, 107–08.
Kerman, Cynthia Earl, and Richard Eldridge, *The Lives of Jean Toomer: A Hunger for Wholeness* (Jerry W. Ward, Jr.), No. 4, 113–15.
Kirby, Jack Temple, *Media-Made Dixie: The South in the American Imagination* (Donald R. Mott), No. 4., 101–02.
Kirby, Jack Temple, *Rural Worlds Lost: The American South, 1920–1960* (Craig Turner), No. 4, 104–05.
Kreyling, Michael, *Figures of the Hero in Southern Narrative* (Lee Harding), No. 4, 111–13.
Larsen, Lawrence H., *The Rise of the Urban South* (Walter B. Edgar), No. 3, 87–88.
Lofaro, Michael, *The Life and Adventures of Daniel Boone* (Leland H. Cox, Jr.), No. 3, 89–90.
Loveland, Anne C., *Lillian Smith: A Southerner Confronting the South*

(Thomas Bonner, Jr.), No. 2, 90–91.

Mahe, John A., II, and Rosanne McCaffrey, eds., *Encyclopaedia of New Orleans Artists, 1718–1918* (Judith H. Bonner), No. 2, 87–89.

McLaurin, Melton A., *Separate Pasts: Growing up White in the Segregated South* (Thomas E. Dasher), No. 4, 105–07.

Montgomery, Marion, *Possum and Other Receits for the Recovery of "Southern" Being* (Keen Butterworth), No. 4, 102–04.

Neely, Mark E., Jr., Harold Holzer and Gabor S. Borritt, *The Confederate Image: Prints of the Lost Cause* (Bruce W. Chambers), No. 4, 94–96.

O'Brien, Gail Williams, *The Legal Fraternity and the Making of a New South Community, 1848–1882* (David J. Bodenhamer), No. 2, 92–93.

Pederson, Lee, ed., *Linguistic Atlas of the Gulf States, Volume One* (Stanley R. Hauer), No. 2, 86–87.

Poteat, Patricia Lewis, *Walker Percy and the Old Modern Age* (Simone Vauthier), No. 2, 76–81.

Spivey, Ted. R., *Revival: Southern Writers in the Modern City* (Vincent Kling), No. 2, 74–76.

Spivey, Ted R., *The Writer as Shaman: The Pilgrimages of Conrad Aiken and Walker Percy* (Veronica A. Makowsky), No. 2, 81–83.

Upton, Dell, *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia* (Samuel Wilson, Jr.), No. 4, 97–98.

Upton, Dell, and John Michael Vlach, eds., *Common Places: Readings in American Vernacular Architecture* (Samuel Wilson, Jr.), No. 2, 89–90.

Weddle, Robert S., ed., *La Salle, the Mississippi, and the Gulf: Three Primary Documents* (Guillermo Náñez-Falcón), No. 4,110–11.

Westarp, Karl-Heinz, and Jan Nordby Gretlund, eds., *Realist of Distances: Flannery O'Connor Revisited* (Arthur F. Kinney), No. 3, 77–80.

Wilson, Samuel, Jr., ed., *Southern Travels: Journal of John H. B. Latrobe, 1834* (Michael Fazio), No. 3, 82–85.

FILMS REVIEWED*

Barret, Elizabeth, *Quilting Women* (Gerry K. Veeder), No. 2, 97–98.

Cocke, Dudley, Anne Lewis Johnson and Susan Wehling, dirs., *Tell Me A Story, Sing Me a Song* (Gerry K. Veeder), No. 2, 109–10.

Cohen, John, dir., *The High Lonesome Sound* (Gerry Veeder), No. 2, 101–02.

Cohen, John, dir., *Musical Holdouts* (John C. Kent), No. 2, 103–04.

Cohen, John, dir., *Sara and Maybelle* (H. Wayne Schuth), No. 2, 104–05.

Faulkner, Scott, and Anthony Slone, dirs., *Nimrod Workman: To Fit My Own Category* (Carol M. Ward), No. 2, 99–101.

Faulkner, Scott, Anthony Stone and Jack Wright, dirs., *The Sunny Side of Life* (Suzanne Regan), No. 2, 110–11.

Frontier Nursing Service (Stuart A. Selby), No. 2, 112–13.

Garrison, Andrew, prod., *One Ring Circus: The Jules and Beck Circus* (John R. May), No. 3, 94.

Gray, Joe, *Ourselves and that Promise* (Donald R. Mott), No. 2, 98–99.

Johnson, Anne, and Andrew Garrison, dirs., *Mabel Parker Hardison Smith* (William O. Huie, Jr.), No. 4, 121–23.

Kolker, Andrew, and Louis Alvarez, dirs., *Mosquitoes and High Water* (Donald R. Mott), No. 2, 107–09.

Kolker, Andrew, and Louis Alvarez, dirs., *The Ends of the Earth* (Donald R. Mott), No. 2, 107–09.

Neville, Gina, dir., *Jimmie Rodgers: The Father of Country Music* (Mark Royden Winchell), No. 2, 113–14.

Palfi, Stevenson, dir., *Don't Start Me to Talking or I'll Tell You Everything I Know* (Elizabeth Barron), No. 3, 91–92.

Palfi, Stevenson J., dir., *Piano Players Rarely Ever Play Together* (Stuart A. Selby), No. 4, 124–25.

Palfi, Stevenson J., prod., *Setting the Record Straight* (Gerry K. Veeder), No. 4, 119–20.

Ott, Diana, dir. *The Kingdom Come School* (Donald R. Mott), No. 2, 94–96.

Pickering, Mimi, dir. *The Buffalo Creek Flood* (J. Stephen Hank), No. 2, 96–97.

Pitre, Glen, dir., *Yellow Fever (La Fievre Jaune)* (J. Stephen Hank), No. 2, 105–06.

Pitre, Glen, dir., *$8.50 a Barrel! (Huit Piastres et Demie!)* (John R. May), No. 2, 106–07.

Richardson, William, dir., *John Jacob Niles* (Carol M. Ward), No. 2, 99–101.

Schiller, Greta, and Andrea We'ss, dirs., *International Sweethearts of Rhythm* (Robert Arnett), No. 3, 92–93.

Smith, Herb E., dir., *Strangers and Kin* (Donald R. Mott), No. 3, 94–96.

Snyder, Karen, prod., *Cajun Crossroads* (Robert Arnett), No. 4, 118–19.

Snyder, Karen, prod., *The St. Charles Streetcar: Our Oldest Line* (Justin Wyatt), No. 4, 120–21.

*Names of reviewers are given in parentheses.